



**GRAND CONSERVATORY**

**METHOD FOR THE PIANO.**

INTRODUCTORY TO THE

**COURSE OF STUDIES**

SELECTED FROM THE WORKS OF  
**GREATEST MASTERS**  
BY  
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BOOK 2

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# GRAND CONSERVATORY

## METHOD

### FOR THE PIANO

First Book in the Course of Studies.



## INTRODUCTION.

The most essential parts of a Piano-Forte are: The Case or body, the sounding-board, the strings, the action and the keys.

The Keyboard is for us the most important part, as by means of it the hammers (which are in the interior of the piano) are set in motion and thus strike the strings, the tone-producing part of the instrument. The sounding-board, of course, strengthens the tone.

Each key is the representative of a tone; key and tone, therefore, may be said to be synonymous for the Piano-Forte player.

There are white and black keys, the white keys are called the "Lower keys" and the black keys the "Upper keys," as they are higher than the white ones. Together they form, what is technically denominated the "keyboard."

Each tone upon the keyboard is independent, that is different in its pitch from any of the others; yet the first seven letters of the Alphabet are sufficient to designate them as a complete whole.

The arrangement of the black keys, which alternate in groups of two and three renders the learning of the white keys very easy.

The white key next to the left of the two black keys is called C. — The pupil must find here all the C keys on the keyboard. — The white key next to the right of the two black keys is called E. — Let the pupil find all the E keys.

The white key between the two black keys is called D. — The pupil must find all the D's. —

The white key next to the left of the three black keys is called F; that on the right of the three black keys B. — Here the pupil must find all the F's and B's.

The next white key to the right of F is called G., the one to the left of B is A.

From any given tone to the next of the same letter is an octave; from D to D, E to E, F to F, etc. are all octaves.

The pupil will perceive, that in striking the notes to the right on the keyboard, the sounds, produced become thinner or clearer (higher), as he gradually ascends; and in striking those to the left, they become thicker or darker (deeper), as he gradually descends. Here "up", means on the keyboard from left to right, and "down", means from right to left.

The pupil must now make himself perfectly familiar with the keys and sounds "up" and "down": *c. d. e. f. g. a. b.*



## I. THE POSITION OF THE BODY, ARMS, HANDS AND FINGERS.

The chair or piano stool used, should be commodious and level, and should be placed before the middle of the keyboard. It should be just so high, that the forearm in conjunction with the hand (from the elbow down to the curve of the fingers) should present a horizontal line. The pupil must sit in a natural easy and upright position. This upright position is of great importance, not only because of technical requirements but on account of the pupil's health. A bent position hinders the lungs from acting freely; in fact, the whole internal system will suffer thereby. Hence we advise the player to sit up-right, in order that all the muscles and organs may work with absolute freedom. The upper arm, which is to be held a slight distance from the body, must be in an oblique position, forming an obtuse angle with the forearm.

The feet must be placed on the floor, exactly toward the Pedals. If the feet are too high to touch the floor, the use of a footstool is advisable, as a "foot-supporter"; for no pianist's position is firm and tranquil, while the player's feet are dangling about.

In placing the five fingers upon the keyboard... each finger covering a key... we will take *f. e.* the five keys: *c, d, e, f, g*. Now, the first finger joint (that is the one nearest the knuckles) must be held in the same horizontal position as the hand and forearm, but the second joint will assume an oblique position, while the third joint will form a perpendicular one. The following figure will serve to explain clearly our ideas.



The 4th and 5th fingers have especially to be used with the greatest care and accuracy. The Thumb rests on the key with its outside (from the second finger) bent a little inward. All the fingers must stand on the keys, as it were, with freedom, no one pressing against the other. They must touch the keys with the fleshy tips only, for the nails must be kept short enough to prevent them from coming in contact with the keys. Between the keys and the palm of the hand there must be a hollow or free space, which proves of great importance, when the thumb has to be turned under. The knuckles forming the connection between the solid part of the hand and fingers, should be a trifle pressed down, and should, under no circumstances, project above the hand. (see fig. 1.) If the latter be the case, the finger hangs flabby in its joint. On the other hand, the finger can only act with the needed elastic strength, when the knuckles are sufficiently depressed. (No doubt, hands exist, which cannot assume this position, in which case, a very unfortunate one, the teacher, of course, will have to use his best judgment, while giving instruction. The hand must not lie heavily or stiffly on the keyboard, but should be held in a light and unconstrained position. In the same manner must the wrist be exempt from all stiffness, being perfectly flexible in repose as well as in activity. In order to obtain this flexibility and looseness and to enable the pupil to comprehend the same, we propose the following mode of procedure: The teacher will take hold of the forearm of the pupil, with his left hand, he will then place his right hand in the palm of the pupil's hand (lying right over the keys), pressing the latter upward from the wrist. As long as a certain amount of force is needed, to raise the pupil's hand, the wrist is stiff and inflexible; when the teacher will deem it necessary to continue with this process until the hand moves lightly and easily. The wrist will then be found to work with the necessary flexibility, the actions of the hand having become sufficiently independent of the arm.

From the first trial made by the pupil to place his hand in proper position upon the keys, the more or less favorable construction of it, as well as its natural adaptability or not for Pianoforte playing, will be at once recognized. In this particular direction the teacher will frequently meet with unforeseen obstacles, against which he will have to steadily combat by his energy, devotion and perseverance, even if it be sometimes with doubtful success. Not only are the hands often too fleshy or too bony, too clumsy or too awkward, but malformations are met with, like crooked fingers or unfavorable growth of the nails. The latter defects, great misfortunes, can only be remedied by the teacher's extreme patience, which must be aided by the pupil's submissiveness, perseverance, and constancy.

## II. THE MOVEMENT OF THE FINGERS.

As soon as the pupil is able to place the hand upon the keyboard correctly in the manner prescribed, without the assistance of the teacher, the right movement of the fingers may be undertaken. They rest on the same keys: *c, d, e, f, g*, which the pupil became acquainted with, while obtaining the correct position of the hand.

We will begin with the 2nd finger, it being the easiest to move. Without the position of the other fingers in the least being disturbed, the second finger must be raised at once quickly and decidedly, (according to the size of the hand) three to six inches above the key, and must remain in this position for some time without the hand moving. (see fig. 2.)



*Remark.* Piano teachers differ with regard to the question of how high the fingers should be raised. Some teachers hold that they should be raised as high as possible, while others insist that they should be raised only an inch or thereabouts. Now, as the 2nd, 3rd and 5th fingers can be raised a great deal higher than the 4th finger, (not to mention the thumb, which can be raised a great deal higher than all the rest of them), there cannot be a doubt, that the degree of power of each finger would be different, if each finger were lifted as high as its individual construction permitted. On this account was given the above degree of altitude, to which the fingers must be raised.



The finger must also retain in its elevation the same position, that was assigned to it when resting on its key, and it must not be stretched or straightened out, neither curved too much, but it must remain bent, while the motion is made only from the knuckle. In this joint, however, it must move absolutely free and loose. After the finger has remained for a time in the elevated position over its key, it should be made to descend very rapidly (as if unloosened from a spring,) and thus to strike the key.

To allow the finger to sink down gradually until it almost touches the key, and then to produce the tone by a pressure rather than a blow, is a fault to be condemned as it will always hinder the pupil from acquiring a good solid touch.

The pupil must now hold the key firmly pressed down, not in an uncertain manner, moving to and fro; but with a fixedness that leaves no doubt as to the key being down as far as it is possible for it to be. While the finger is in this position, the teacher may rearrange the other fingers, if they have involuntarily or otherwise moved from their proper places. While the hand is thus fixed, the same finger may be raised and lowered again, in precisely the same manner as before, say 10 or 15 times in succession, according to the judgment of the teacher, but this always while the finger is held in its elevated position for sometime before the blow. The teacher may count or use some word of command, in order to have all the movements promptly and carefully rehearsed. When the finger is striking downward, it must not be bent inward. This fault is frequently exhibited by those who possess soft and feeble fingers, and it can only be overcome by playing softly and gently for some time, in fact, until the finger will remain upright and straight when it strikes the key with increased force. Much patience is needed under these circumstances both by teacher and pupil. In the same manner as the second finger has been trained, the 3<sup>d</sup>, 4<sup>th</sup>, 5<sup>th</sup> fingers, and, lastly, the thumb should be exercised. The thumb, however, consisting of only two joints, requires special treatment. (Some teachers speak of three joints, the same as the other fingers. Those, who desire to dive deeper into the subject, especially from the anatomical standpoint will find an exhaustive treatment of it in our *"Course of Technique."* Its naturally inward-turned position it must retain, while moving up and down, which must be done perpendicularly, precisely the same as the other fingers. The position of the other fingers must not be changed in the least. While the fingers are playing singly and alone, the other fingers, as well as the back of the hand, must remain absolutely quiet. The latter must not be bent sidewise and especially not be inclined toward the shorter and smaller fingers (4<sup>th</sup> and 5<sup>th</sup>), a fault, which beginners are very often disposed to fall into. When the fingers can be moved correctly, and after they have acquired some certainty therein, the exercises may be played in strict time, counting aloud at the teacher's word of command; Ready! - the finger must be suddenly raised and remain in the elevated position; at the word "one" it must strike the key; on "and" being uttered it must be raised again; on "two," it must strike, on "and" it must be raised; on three it must strike, and so forth. In this manner each finger must alternately play four to six times: 1, and 2, and 3, and 4, until it has been thoroughly exercised. A rest may be allowed the pupil at the exercising of a new finger, which can be as long as the teacher deems needful.

### III. THE FIRST FINGER EXERCISES.

within the compass of five notes.

#### A Explanatory Remarks.

As soon as the pupil is able to hold the hand easily and correctly, according to the directions already given and to raise each individual finger high enough, as well as to strike with precision, exercises with a compass of five notes must be taken up, which by all means should be studied before any pieces or scales are introduced. Whereas very young pupils have often great trouble in learning the notes, it may be as well for them to practise the first finger exercises by numbers instead of by notes, which can be successfully done. This method has also this advantage that the exercises may be easily transposed into other keys.

The five notes *c. d. e. f. g.* will be marked with the numbers: 1, 2, 3, 4, 5, which also correspond with the numbers of the right-hand fingers. These exercises must be studied, at first, with each hand alone; later on with both hands together, but very slow at the beginning; perhaps as slowly as whole notes in an "Andante" movement. When they can be played accurately and easily, the speed may be gradually increased, but always in an even tempo. Of the exercises given, those under Nos 1 & 2 may be studied in two ways, first with "fettered" fingers, i.e. the unemployed fingers holding down keys; secondly: with "unfettered" fingers, i.e. the unemployed fingers remaining suspended over the keys. The exercises, practised in the former manner, serve to increase the strength and independence of the individual fingers, while practised in the latter way, (as well as those under No 3,) some volubility is soon acquired, which enables the pupil sooner to take the little pieces. Experience has convinced us that the exercises with "fettered" fingers should be continued uninterruptedly from the first lesson, and no pieces should be given the pupil under any consideration until the fingers have

obtained a certain degree of independence, strength and flexibility. These qualities will certainly be gained, if the Exercises under 1, 2 & 3, are studied with care. For those pupils, who become fatigued very soon, or who tire of, or get to dislike them, the finger-exercises may be studied with "suspended" fingers, when the study with "fettered" will have to be retaken later on. This method of practising is certainly very difficult for beginners, but the benefit derived from it never fails to reward liberally the time and pains spent on it.

All the finger exercises with stationary hand within the compass of five notes, those given here under 1, 2 & 3, as well as those given later on, as noted in treble and Bassclefs, form strictly the foundation for the "Technique" necessary to the art of Piano-playing. They are therefore, of the greatest importance, and require the closest attention on the part of the teacher, which is a fact generally admitted. Yet these exercises are often "rattled" through in a rather injurious than beneficial manner. We will, therefore, emphasize a few points which, if observed, will lead to satisfactory results.

#### 1.) Quiet position of the hand.

As each individual finger needs to obtain a free and independent movement, that is, must move by its own strength loosely and lightly from the knuckles; therefore, it is needful, that all the other fingers, as well as the whole hand, must be held absolutely quiet. A coin placed on the back of the hand should not fall down, while these exercises are being played. For acquiring a quiet position of the hand the Handguides of Bohrer and Kalkbrenner have been used with much success. Generally, however, the hand of the teacher in supporting the arm of the pupil right behind the wrist will be found sufficient until the pupil is able to hold his arm and hand quiet and in proper position by his own strength, will and ability.

#### 2.) A loose (easily movable) flexible wrist.

The complete activity of the nerves and muscles must be accomplished by each individual finger. The natural flexibility of the fingers could not but be much impeded by a stiff wrist. The injurious effect of the weight of the arm, which makes the playing heavy and clumsy, can only be overcome by a loose wrist.

#### 3.) Quick upward movement and swift "striking down" of the fingers.

Both actions must be accomplished with ease and the utmost precision, exactly as if produced by the power of an electric spring. These movements, therefore, must under no circumstances be compound motions, but, on the contrary, be distinctly separate from each other: a. the "upward jump" and afterward the holding of the finger in the elevated position, and b. the downward-blow of the finger. Only by proceeding in this manner can a "distinct and intelligible finger dexterity" be acquired.

#### 4.) Powerful, complete pressing down of the key (touch).

This is without doubt very necessary in order to strengthen the finger in the first place and afterward to obtain a powerful and broad tone from the instrument. Delicacy of touch need not for the present, be taken into consideration. At first, therefore, play loud (*forte*) as a rule, but the enjoined passive position of the other fingers as well as the hand, must not suffer in the least thereby.

#### 5.) Firm pressing down of the key (Sustaining it.)

The tone which has been produced by the "striking down" receives its completion by the powerful and continued pressure of the finger; inasmuch as the tone continues to sound while the key is pressed firmly down. Furthermore, this firm pressing down of a key has much to do with true *Legato*-playing. (see in regard to this also N<sup>o</sup> 7.)

#### 6.) Prompt upward movement of the finger.

The employed finger must be raised at the very instant the next one strikes the key. If the former remain too long on the key the tones will clash, (when the result will not only be a discord, but also the prompt termination of the tones, which may be reckoned a decided necessity for the development of a pure and distinct execution, will be wanting) Furthermore, this sluggish or careless manner of playing will naturally keep the pupil from acquiring a brilliant execution and "Finger-dexterity."

#### 7.) Connecting the tones. (*Legato*.)

The *Legato* must be understood as the style of playing referred to, unless a different one is expressly mentioned. The *Legato* is produced when each tone is sustained until the next one is played, in other words, when each finger is raised the very instant another finger strikes a key, or if the finger already on a key is not raised until another finger strikes a new key. For a "thoroughly strict *Legato*" however, not only a careful observation of the finger is necessary, but also the closest exercise of the hearing, as well as intelligent judgment, whereby one may perceive that the tones are properly connected.

*Staccato* and *Portamento* are styles of playing that disturb the quiet position of the hand, and should, therefore, not be commenced until a perfect mastery of the *Legato* has been obtained. As further explanation of methodical development we will add the following:

#### 8.) Slow.

Only when playing very slowly, can the beginner acquire a distinct, even and regular touch, combined with proper tone-formation and the necessary *Legato*.

## 9.) Each hand alone.

The exercises will have to be played by both hands together, but this will only be possible after each hand has mastered its part separately. Even later on it will prove advantageous and sometimes be necessary to practise again each hand alone.

## 10.) Playing from memory.

These finger-exercises must all be learned by heart, and this for two reasons: 1st in order to accustom the pupil to concentrate his whole attention on the fingers which he is using, and secondly to exercise and develop his musical memory.

## B. Material for the same.

## 1.) With fingers in close proximity ("fettered" or "suspended.")

a) Two fingers.		b) Three fingers.		c) Four fingers.	
from below		from below		from below	
1) 1 2 1 2	1 2 1 2 etc.	9) 1 2 3 2	1 2 3 2 etc.	15) 1 2 3 4 3 2	1 2 3 4 3 2 etc.
2) 2 3 2 3	2 3 2 3 "	10) 2 3 4 3	2 3 4 3 "	16) 2 3 4 5 4 3	2 3 4 5 4 3 "
3) 3 4 3 4	3 4 3 4 "	11) 3 4 5 4	3 4 5 4 "	from above	
4) 4 5 4 5	4 5 4 5 "	12) 5 4 3 4	5 4 3 4 etc.	17) 5 4 3 2 3 4	5 4 3 2 3 4 etc.
from above		13) 4 3 2 3	4 3 2 3 "	18) 4 3 2 1 2 3	4 3 2 1 2 3 "
5) 5 4 5 4	5 4 5 4 etc.	14) 3 2 1 2	3 2 1 2 "	d) Five fingers.	
6) 4 3 4 3	4 3 4 3 "			19) 1 2 3 4 5 4 3 2	1 2 3 4 5 4 3 2 etc.
7) 3 2 3 2	3 2 3 2 "			20) 5 4 3 2 1 2 3 4 5	5 4 3 2 1 2 3 4 5 "
8) 2 1 2 1	2 1 2 1 "				

## 2.) With fingers not in close proximity ("fettered" or "suspended.")

a) Two fingers.		b) Three fingers.		c) Four fingers.	
from below		from below		from below	
1) 1 3 1 3	1 3 1 3 etc.	13) 1 2 4 2	1 2 4 2 etc.	27) 1 2 3 5 3 2	1 2 3 5 3 2 etc.
2) 2 4 2 4	2 4 2 4 "	14) 1 2 5 2	1 2 5 2 "	28) 1 2 4 5 4 2	1 2 4 5 4 2 "
3) 3 5 3 5	3 5 3 5 "	15) 1 3 4 3	1 3 4 3 "	29) 1 3 4 5 4 3	1 3 4 5 4 3 "
4) 1 4 1 4	1 4 1 4 "	16) 1 3 5 3	1 3 5 3 "	from above	
5) 2 5 2 5	2 5 2 5 "	17) 1 4 5 4	1 4 5 4 "	30) 5 4 3 1 3 4	5 4 3 1 3 4 etc.
6) 1 5 1 5	1 5 1 5 "	18) 2 3 5 3	2 3 5 3 "	31) 5 4 2 1 2 4	5 4 2 1 2 4 "
from above		19) 2 4 5 4	2 4 5 4 "	32) 5 3 2 1 3 2	5 3 2 1 3 2 "
7) 5 3 5 3	5 3 5 3 etc.	from above			
8) 4 2 4 2	4 2 4 2 "	20) 5 4 2 4	5 4 2 4 etc.		
9) 3 1 3 1	3 1 3 1 "	21) 5 4 1 4	5 4 1 4 "		
10) 5 2 5 2	5 2 5 2 "	22) 5 3 2 3	5 3 2 3 "		
11) 4 1 4 1	4 1 4 1 "	23) 5 3 1 3	5 3 1 3 "		
12) 5 1 5 1	5 1 5 1 "	24) 5 2 1 2	5 2 1 2 "		
		25) 4 3 1 3	4 3 1 3 "		
		26) 4 2 1 2	4 2 1 2 "		

## 3.) Five fingers in various Combinations ("unfettered.")

1) 1 2 3 4	5 4 3 2 etc.	17) 1 3 4 3	2 5 4 5 etc.	33) 1 2 4 3	2 4 5 4 etc.
2) 5 4 3 2	1 2 3 4 "	18) 5 3 4 3	4 1 2 1 "	34) 5 4 2 3	4 2 1 2 "
3) 1 2 3 4	2 3 4 5 "	19) 1 5 3 1	2 5 4 2 "	35) 1 2 4 5	3 2 5 4 "
4) 5 4 3 2	4 3 2 1 "	20) 5 1 3 5	3 1 2 4 "	36) 5 4 2 1	3 4 1 2 "
5) 1 3 2 4	3 5 4 2 "	21) 1 3 1 5	2 4 2 5 "	37) 1 4 1 4	2 3 2 5 "
6) 5 3 4 2	3 1 2 4 "	22) 5 3 5 1	4 2 4 1 "	38) 5 2 5 2	4 3 4 1 "
7) 1 3 5 3	2 4 5 4 "	23) 1 5 4 5	3 4 2 3 "	39) 1 2 1 2	4 5 3 5 "
8) 5 3 1 3	4 2 1 2 "	24) 5 1 2 1	3 2 4 3 "	40) 5 4 5 4	2 1 3 1 "
9) 1 5 3 5	2 5 4 5 "	25) 1 4 2 5	3 4 2 3 "	41) 1 3 4 5	2 3 2 3 "
10) 5 1 3 1	4 1 2 1 "	26) 5 2 4 1	3 2 4 3 "	42) 5 3 2 1	4 3 4 3 "
11) 1 2 3 2	3 4 5 4 "	27) 1 3 4 3	2 4 5 4 "	43) 1 2 4 5	3 4 3 4 "
12) 5 4 3 4	2 2 1 2 "	28) 5 3 2 3	4 2 1 2 "	44) 5 4 2 1	3 2 3 2 "
13) 1 2 4 2	1 3 5 3 "	29) 1 5 4 3	2 4 3 2 "	45) 1 2 3 5	4 5 4 5 "
14) 5 4 2 4	5 3 1 3 "	30) 5 1 2 3	4 2 3 4 "	46) 5 4 3 1	2 1 2 1 "
15) 1 5 2 5	3 5 4 5 "	31) 1 4 3 2	3 5 4 2 "	47) 1 4 3 4	2 5 4 5 "
16) 5 1 4 1	3 1 2 1 "	32) 5 2 3 4	3 1 2 4 "	48) 5 2 3 2	4 1 2 1 "

As to when these Exercises should be transposed into other keys must be decided by the teacher, who is expected to gauge accurately the intelligence and progress of his pupil.




## IV. MUSICAL CHARACTERS - NOTES, RESTS, etc.

In order to put to musical use the mechanical skill, that has been acquired, the pupil will have to learn the signs, that have been chosen to represent musical sounds. They are called "notes," and are named after the first seven letters of the Alphabet - *a. b. c. d. e. f. g.* - already mentioned above.

The notes indicate: 1) The sound according to its high or low position, (pitch), its name and place on the keyboard.  
2) the value of the sound, i.e. length of its duration.

The notes are placed on or between five parallel lines, called the staff. Between the five lines there are four spaces.



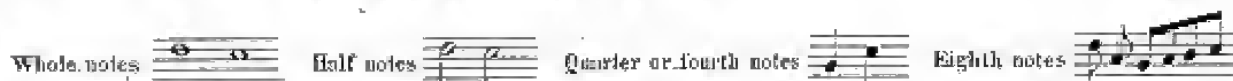
The Sign:  is called the Treble or G-Clef and is placed on the second line, which, therefore is called G. All other lines, as well as the spaces receive their names accordingly.



Additional lines above or below the staff are called "Leger lines," and the notes placed above or below the staff "Leger notes."

Very young pupils often have much trouble in learning the notes. To learn the following line will greatly assist them: Every Great Big Dog Fights. The initials of the 5 words represent the names of the five lines. The four spaces are indicated by the word "Face." *f. a. c. e.*

According to their value or duration notes have different appearances:




As will be readily perceived, the whole note is a round open note, the half note is a round open note with a stem. These two kinds are also called "white notes." The quarter or fourth note is a black note with a stem. The eighth note has in addition to this a "hook" and if several eighth notes succeed each other, they are joined together by a line or band, which is substituted for the single hooks. Here follow the five lines and four spaces with the notes in regular succession.



A new note has been added here, just above the staff. It is G. We shall have to make use of it very soon.

The stems of the notes are sometimes turned upwards and sometimes turned downwards. This is only done for the sake of convenience or appearance, and has no effect on the notes. The upper (or right hand side) of the Piano keys is called the Treble; the lower (or left hand side) the Bass. No use of the Bass-notes will be made for some time, yet for the sake of completing this part of the subject they are given here together with other general features, concerning notation, abbreviations, etc.

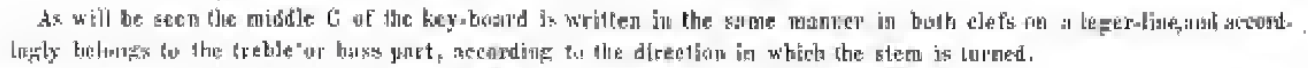
While the G (or Treble Clef) is placed on the second line, the Bass (or F Clef)  is placed upon the fourth line, the notes being designated accordingly:



The notes on the five lines and on the four spaces of the Bass Clef are in regular succession thus:



When two staves are used the upper is generally written in the Treble-Clef and is for the right hand, while the lower in the Bass-Clef is for the left hand. They are connected by a Bracket, thus:



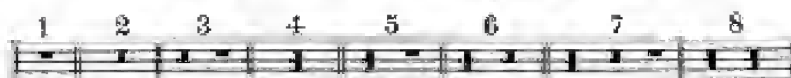
The above notes in succession show part of the Compass of the Pianosorte as well as a view of the key-board:

The form or shape of a note determines its value or duration, as is shown by the following Table :

E. E. 1157



# VIII Rests for the spaces of several measures.



## Value of the dot.

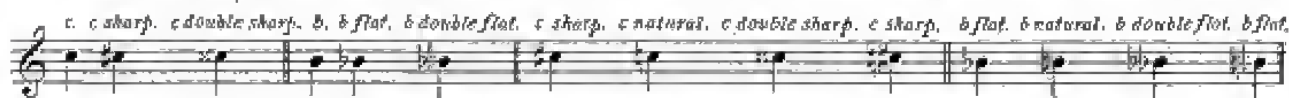
A dot placed after a note or rest increases its value one half. *viz.*



## ACCIDENTALS.

The sharps flats and signs for their removal.

- The sharp (#) raises a note a half step. (on the Piano it moves it to the next key to the right, black or white).
- The double sharp (x) raises the note still another half step, (which makes, therefore, a whole step).
- The flat (b) lowers a note a half step. (on the Piano it moves it to the next key to the left, black or white).
- The double flat (bb) lowers it still another half step (which makes, therefore, a whole step).
- The sign employed for cancelling the sharps or flats is called a natural (n) and restores the notes to its former position.



## Measure and time in music.

Time or measurement, placed at the beginning of musical works, is divided into common (two or four notes of equal value) and triple time (three notes of equal value).

Those most in use are:



## The keys or modes.

### Table of the Major and Minor keys.

C major. G major. D major. A major. E major. B major. F# major. Gb major. Db major. Ab major. Eb major. Bb major. F major.



A minor. E minor. B minor. F# minor. C# minor. G# minor. D# minor. Eb minor. Bb minor. F minor. C minor. G minor. D minor.

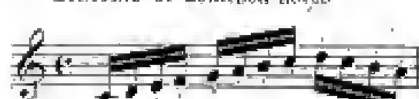


## Designation of the various styles of performance.

*Legato* or slurred notes



*Staccato* or detached notes



*crescendo* ——— Indication to commence softly and gradually increase in force. *decrescendo* ——— To gradually diminish in force.

If notes are to be strongly accented



Besides the above signs abbreviated words are used, to indicate how passages are to be played, or in what time. These words, for the most part Italian, may all be found later on.

## Embellishments - Grace-notes.

The beat is a small note appended to larger and more important notes. There are three kinds, the long, short and the double beat. The long beat is accented more strongly than the principal note, the short beat is generally written with an oblique stroke through the stem.

Manner of writing.



Long beat. Short beat.

Execution.



The double beat consists of two short notes attached to the main note.



## The Turn

consists, as played, of three distinct notes, including the principal note, and is written thus ∞. If the turn is placed between two notes, the first of them is regarded as the principal note and the grace notes are appended thereto.

Manner of writing.




Execution.



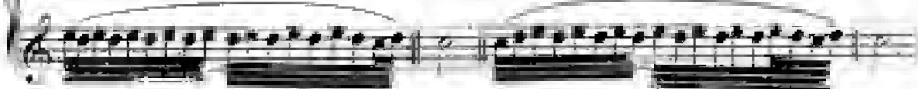
## The trill

indicated by *tr* consists of the rapid reiteration of two notes, and is almost always concluded with a turn.

Manner of writing.




Execution.




## The mordent

is a short trill played without a turn at the end, and indicated by --

Manner of writing.



Execution.



## Different Signs for repetition.

Double bar. From the sign. The repeat. Organ point or pause. Conclusion.



Sign for repeating one or more measures.



## Octave sign

Indicates that a passage is to be played an octave higher. "Loce" means to be performed as written, viz: in the usual position.

Manner of writing.

Execution.

## Abbreviations.

the most common are as follows:

Manner of writing.

Execution.

## V. THE FIRST MELODIC PIECES.

## A. Explanatory Remarks.

With the first melodic pieces must begin the "playing by note" proper. It is taken for granted, that the pupil has by this time become sufficiently familiar with the notes, as well as with the key-board, so that he is enabled to play these pieces without hesitation and stumbling.

To help the pupil forward in this matter, the following points will be found useful:

## 1) Reciting the notes in time.

The pupil should read, while beating time with the hand, the single parts of a piece of music in time, a process that should be repeated as often as necessary. In this way he will obtain an idea of the structure of a piece, while the rhythmical feeling (sense of time) will be awakened, and the various difficulties will be surmounted gradually.

## 2) Count aloud.

The pupil must count the time aloud, when he takes the first piece. This will not be very difficult, if he has practised the prompt upward and downward movement of the fingers, (see the same on pages IV & V) however, should it become necessary to subdivide the component parts of a measure, (i. e. Quarters in 2 - 3, or 4 - fourth time, or Eighths in 2 - or 4 - time) into smaller parts, it will be advisable to also indicate such subdivision by the manner of counting. As li., the division being by halves count One and two and, etc. If the subdivisions appear, however, in still smaller portions - 4<sup>th</sup> time, (i. e. 1. 2. 3. 4. 2. 3. 4. 3. 2. 3. 4. 4. 2. 3. 4.) emphasize always the principal (and to be accented) beats - 1. 2. 3. 4. This may appear pedantic, but experience has proved that this mode of cultivating the sense of time is of lasting benefit to the pupil, and certainly will not be ignored by conscientious and faithful teachers.

## 3) Execution.

Of course no reference to expressive execution can yet be made. For the present the most important points will be: strict time, accurate observance of the notes and rests, correct position of the body (especially of the hands and fingers), prompt touch, full tone, *legato* - playing (connecting the tones), and exact playing together of both hands. The latter important item is here particularly mentioned, because there are peculiar people who consider that style beautiful, when notes are struck after each other, which should be struck together. This is exceedingly absurd and such habit must be avoided from the very commencement.



### 4) Disposition of little pieces.

The first twelve pieces have to be played, firstly, by three hands, later by four. The teacher plays the accompaniment (added in smaller notes), which helps to make study agreeable and profitable, as well as to awaken and develop the feeling for time and harmony. The pupil should play the upper part with the right and left hand alternately, and as soon as each hand can play its part correctly and without hesitation, both hands should play together. When this is the case, the left hand should play the notes as written, and the right hand an Octave higher.

At every lesson the teacher should go through with the pupil those pieces which he (the teacher) has given him to learn at home, and this in order to ascertain whether the pupil has studied faithfully or not. Also to see whether he has understood everything, and above all, for forming correct habits. The utmost precision and accuracy must always be insisted upon.

At the same time the teacher will have many opportunities to show the pupil, how he ought to study, and how he can reach the result he is aiming at, in the shortest time and with the least trouble.

In order that the practice may be thorough during the lesson, it is not only necessary that the teacher sees that the pupil count aloud and with extreme regularity, plays slowly and with each hand alone, repeats single difficult measures or periods as many times as necessary; but also that he forms finger-exercises out of the latter, which he must repeat daily, until a perfect and even execution of the same can be counted on with perfect ease and certainty.

If the pupil thus daily observes the most rigid course of practising with the finger-exercises, as well as with the little pieces, his progress may be a little slower than by a course of superficial instruction, but this thorough training will produce results that superficial instruction never yet accomplished. And this is the reason, why it has been deemed advisable to dwell so persistently and fully on all these elementary subjects.

### B. Material for the same.

The first pieces are composed of only five tones, in order to make their execution possible with a perfectly quiet hand, as each finger strikes a key over which it lies. These pieces must be played absolutely *legato*, as well as all pieces that are included in this book. Some of them, however, require one finger to strike the same key several times in succession. In these, it should be observed, the finger should only be raised and must hold each note as long as possible.

Each piece is divided into several measures. The lines drawn down the staff are called "bars". The space between two bars (that is, from one bar to the next) is called a "measure".

The **C** placed immediately after the  **$\frac{6}{4}$**  signifies  $\frac{4}{4}$  or "four-fourth" time, which is also called "common time." This means that exactly the value of a whole note, (whether it be four-fourths, two halves, or one half and two fourths, etc.) is contained in each "measure."

The pupil must count from one to four in each measure in this  $\frac{4}{4}$  time, marking thereby each fourth while counting. Each half note of course must receive two counts, while the whole note calls for "four."

Two perpendicular lines divide the music into periods or phrases. If two dots **||** are placed before the double bars, they signify a repetition of the music from the beginning, or from the two nearest preceding dots. The "Tempo" for all these pieces is designated in the usual style: "Andante" means slowly going; the diminutive "Andantino" a little less slow, "Allegro" fast, "Allegretto" a little less fast and rather playfully. Not only during lesson-hours, but also when the pupil practises alone, will it be indispensable for him to count accurately and aloud. The neglect of this practice in the beginning will surely lay the groundwork of an uncertainty in time, because of the yet uneducated ear. It will also lay the foundation of an unaccented execution, which always impresses the listener as an unintelligible bungling. Strike the first note in each measure with more force than all other notes in the same measure, is a rule to be carefully observed.

